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Jeunesse Doree : Golden Youth

Sydney Smith
Composer

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SIDNEY SMITH'S

Piano-Forte Pieces

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Golden Youth

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14.	UNE PERLE DE VARSOVIE.....	Polonaise.	74
15.	L'OISEAU DE PARADIS.....	Morceau Brillante.	10
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19.	PANDANGO.....	10
20.	PAS REDOUBLE.....	10
21.	UNE NUIT ETOILEE (Starry Night).....	Serenade.	10
22.	GOLDEN BELLS.....	Caprice de Concert.	124
23.	MARCHE DES TAMBOURS.....	Morceau Militaire.	10
24.	FAIRY QUEEN (Reine des Fees).....	Galop de Concert.	10
25.	LES HUGUENOTS.....	Grand Fantaisie.	124
26.	MAYPOLE DANCE.....	10
27.	ORPHEE AUX ENFERS.....	Fantaisie Brillante.	124
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JEUNESSE DORÉE.

(GOLDEN YOUTH.)

GALOP de CONCERT.

SYDNEY SMITH, Op. 86.

Presto assai.

PIANO.

ff

Ped.

cres.

sva.

Ped.

ff

GALOP.

The musical score is for a piece titled "GALOP." in 2/4 time, marked with a 4. The key signature has two flats (B-flat and E-flat). The score is written for piano and includes various musical ornaments and performance instructions.

First System: The right hand starts with a melody marked *f* (forte). The left hand plays a steady eighth-note accompaniment. Pedaling instructions are marked as "Ped." followed by an asterisk. A musical ornament is shown above the right hand, marked *8va.* (octave up).

Second System: The right hand continues the melody, marked *p* (piano). The left hand accompaniment remains. Pedaling instructions are marked as "Ped." followed by an asterisk. A musical ornament is shown above the right hand, marked *8va.* (octave up).

Third System: The right hand continues the melody, marked *p* (piano). The left hand accompaniment remains. Pedaling instructions are marked as "Ped. simile". A musical ornament is shown above the right hand, marked *8va.* (octave up).

Fourth System: The right hand continues the melody, marked *p stacc.* (piano staccato). The left hand accompaniment remains. Pedaling instructions are marked as "Ped." followed by an asterisk. A musical ornament is shown above the right hand, marked *8va.* (octave up).

Fifth System: The right hand continues the melody, marked *p stacc.* (piano staccato). The left hand accompaniment remains. Pedaling instructions are marked as "Ped." followed by an asterisk. A musical ornament is shown above the right hand, marked *8va.* (octave up).

5

f
Ped.

p
Ped. * *Ped.* *

gva...

ff *p*

p *ff* *p*

Handwritten musical score for piano, consisting of five systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include "Piano" and "gva.".

System 1: Treble and Bass staves. Treble staff has notes with slurs and accents. Bass staff has chords. Dynamics: *ff*, *p*. Handwritten "Piano" above the treble staff.

System 2: Treble and Bass staves. Treble staff has notes with slurs. Bass staff has chords. Dynamics: *ff*, *p*, *ff*.

System 3: Treble and Bass staves. Treble staff has notes with slurs. Bass staff has chords. Dynamics: *Ped.*, *f Ped.*.

System 4: Treble and Bass staves. Treble staff has notes with slurs. Bass staff has chords. Dynamics: *Ped.*, *Ped.*, *Ped.*, *Ped.*.

System 5: Treble and Bass staves. Treble staff has notes with slurs. Bass staff has chords. Dynamics: *p*. Handwritten "gva." above the treble staff.

gva...... 7

dolce

gva......

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

gva......

*Ped. * Ped. * Ped. * Ped. * Ped. simile*

stacc.

armonioso

gva......

gva......

Handwritten musical score on five systems, featuring piano and forte dynamics and various musical notations.

The first system is marked *ff con forza* and includes a handwritten *ly* above the staff. The second system features a triplet of eighth notes in the right hand. The third system continues the musical development. The fourth system is marked *p dolce* and includes a handwritten *sea...* above the staff. The fifth system also includes a handwritten *sea...* above the staff.

This page of musical notation consists of five systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a *gva.* marking and a *f* dynamic. The second system features a *f* dynamic and a *gva.* marking. The third system includes a *p* dynamic and a *f* dynamic. The fourth system features a *ff* dynamic and a *gva.* marking. The fifth system includes a *p* dynamic and a *gva.* marking. The notation is complex, with many notes and rests, and some systems have a *gva.* marking above the treble staff.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols and dynamics:

- System 1:** Treble staff has accents (>) over notes. Bass staff starts with a forte (*ff*) dynamic. A slur covers the first two measures of the treble staff.
- System 2:** Treble staff has a slur over the last two measures. Bass staff has a forte (*f*) dynamic. A *gva.* (glissando) marking is above the treble staff.
- System 3:** Treble staff has a slur over the first measure. Bass staff has a forte (*ff*) dynamic. A *gva.* marking is above the treble staff. The phrase *sempre fortissimo* is written across the system.
- System 4:** Treble staff has a slur over the first measure. Bass staff has a forte (*ff*) dynamic. A *gva.* marking is above the treble staff.
- System 5:** Treble staff has a slur over the first measure. Bass staff has a forte (*fz*) dynamic. A *gva.* marking is above the treble staff.

gva...

ff

ff

pstacc. e

Ped. *

legg.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped. simile*

gva...

cres.

gva...

ff

ff

ff

marcatiss.

gva...

ff

con tutta la forza

gva.

fz p stacc. e legg.

gva.

ff marcatis.

gva.

ff

gva.

ff

con tutta la forza

Handwritten musical score on five systems of grand staves. The notation includes treble and bass clefs, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The score features various musical notations such as notes, rests, beams, and slurs. Performance instructions include *ff* (fortissimo), *Ped.* (pedal), and *gva.* (glissando). A handwritten number "314" is present in the first system. The piece concludes with a double bar line and a final chord.

Handwritten musical score on five systems of grand staves. The notation includes treble and bass clefs, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The score features various musical notations such as notes, rests, beams, and slurs. Performance instructions include *ff* (fortissimo), *Ped.* (pedal), and *gva.* (glissando). A handwritten number "314" is present in the first system. The piece concludes with a double bar line and a final chord.

New Pieces for the Piano.

THE AMERICAN GLEE BOOK (\$1.50 or \$13.50 per dozen). By W. O. PERKINS. Is a new Glee book that is true to its name, has an unusually good and wide-awake collection of Glee, and also Part-songs, etc. 224 pages and more than 100 pieces.

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Waltzes.
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Nancy Lee Waltz and Quickstep. Eb. 3. By C. E. Pratt. 40
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Dream of Pleasures Waltzes. 3. By R. H. Clouston. 60
 Very musical waltzes, which are not divided into numbers, but have all the variety of "sets" and cover eight pages.
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 "9. Don't forget me. Waltz." C. 3. " 30
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Telephone Waltz. F. 2. By J. W. Turner. 30
 The wonderful new invention should be often used to transmit this, its "namesake" waltz, which will not fail to please.
Valse Aérienne. Ab. 3. By Spindler. 35
 A nice kind of Etude of Expression, which, by the way, furnishes capital exercise in scales and runs.
The Man in the Moon Waltz. D. 3. By Fernald. 30
 A very pleasing melody, arranged as the air of a very pleasing waltz.

Galops, Marches, Schottisches, &c.
Wedding Tour Galop. By Louis Wallis. F. 3. 35
 Quite pleasing enough to merit its pretty name. Contains a couple of galleons, and quantities of accents, staccato marks and marks of expression.
Spring Greeting. Galop de Bravoure. Db. 6.
 By T. B. Grass. 40
 About four degrees more difficult than ordinary Galops, and constitutes a boisterous greeting to spring, with quantities of octaves, chromatics and arpeggios, a sort of March wind galop.
Wild Rose Schottische. A. 3. By J. S. Knight. 30
 The charming wild rose has here an elegant tribute of bright tones.
Minuet by Boccherini. A. 3. Arr. by J. Love. 35
 Quaint and pretty. Played by Thomas's Orchestra. For 4 hands, and also for 2 hands.
First Attempt Polka. Bb. 2. By Riley. 30
 Evidently not the first attempt of the composer, but is just the pretty thing that will tempt the player to practice his first polka faithfully.
Hidden Smiles. Mazurka Caprice. F. 6.
 By Fred. Kenyon Jones. 65
 A piece for players of talent; with a great deal of what is light and "tasteful," "hidden" in it, that will need a delicate touch and some care to find.

5th Avenue Bell Chimes March. A. 3. By J. A. Helfrich. 35
 More properly a Quickstep, and the bell tones fit well to the rest of the cheerful music.
School Girl's March. D. 3. By Maurizio G. Giannetti. 30
 Now this is just the thing for misses who are learning to play;—a nice march, and made expressly for them.
Telephone March. G. 3. By J. W. Turner. 30
 A fine march or quickstep, with a title for the times.
Secret Love. Gavotte. By Johann Resch. 35
 A strange name, which many do not understand; but good, bright music with a pleasing tinge of quaintness about it.
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The Sirens. (Die Sirenen). Ab. 3. By Spindler. 35
 The direction to play "with intense feeling and longing" indicates the rich, emotional character of this Blüetle, in which Spindler shows his usual good taste.
Song of the Summer Winds. Reverie. Eb. 4. By Newton. 35
 The summer breezes and the whispering pines and hemlocks, suggest many restful reveries, which are here very gracefully expressed.
Gay Posies. (Blümlein Tausendshön). Op. 230. C. 3. By Spindler. 35
 Almost a Song without Words, so bright and jubilant, and well fitted to welcome the thousand-fold pretty flowers.
Evening Song. Op. 85, No. 12. Bb. 4 and 3. By Schumann. 25
 There are two arrangements, one easier than the other, on opposite pages.
The Chimes of Home. F. 4. By Parker. 40
 Has one smooth, graceful, gliding movement, from beginning to end. Might perhaps be marked 3 for difficulty.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. c to E." means "Key of C. Fifth degree, lowest letter c on the added line below, highest letter, E on the 4th space."

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